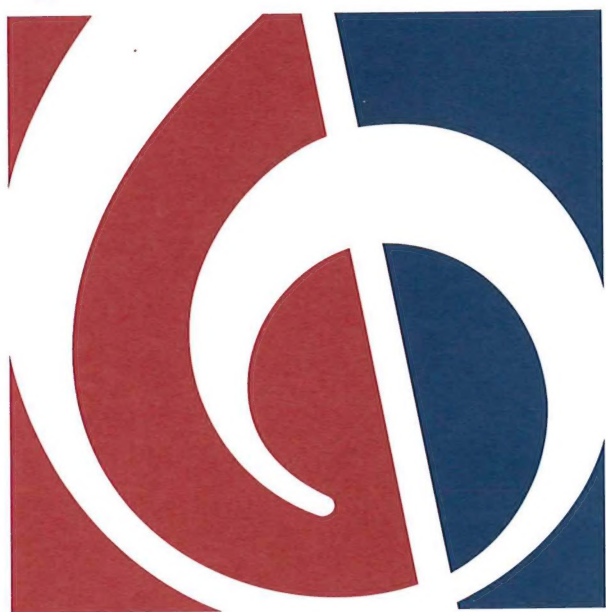


FACULTY *of* MUSIC



2005–2006

WHERE GREAT MUSIC MEETS GREAT MINDS

Friday, November 4, 2005
7:30 pm. Walter Hall

CD 2005--49/50

University of Toronto Faculty of Music
Faculty Artist Series
Presents

Erika Raum, violin
Lydia Wong, piano

PROGRAM

W. A. Mozart
1756-1791

Sonata for Violin and Piano in G major, K379
Adagio - Allegro
Andantino cantabile

Krzysztof Penderecki
b.1933

Sonata for Violin and Piano (1953)
Allegro
Andante - Allegro vivace

Béla Bartók
1881-1945

Sonata No. 2 for Violin and Piano
Molto moderato
Allegretto

- INTERMISSION -

Ottorino Respighi
1879-1936

Sonata for Violin and Piano in B minor
Moderato
Andante espressivo
Passacaglia - Allegro moderato ma energico



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to fund student awards at the Faculty of Music.

This recital is performed on the Edith McConica Steinway piano.

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PROGRAM NOTES

Sonata for Violin and Piano in G major, K.379

W.A. MOZART

(1756-1791)

In a letter to his father on April 8, 1781, Mozart described the genesis of a new sonata with violin accompaniment he had performed that evening: "I composed it between 11 o'clock and 12 o'clock last night—but in order to get it done in time I wrote out only the violin part for Brunetti and kept my own part in my head." Fortunately Mozart eventually jotted down the keyboard part, and the sonata in question, K.379, was published in a set of six sonatas later that year. At the time of its composition, Mozart was still in the service of Archbishop Colloredo in Salzburg. But increasingly irritated at being treated like a servant, and eager to embark on a freelance career in Vienna, he requested his discharge. He was at first refused but finally released on June 8 "with a kick on my arse...by order of our worthy Prince Archbishop" as he wrote the next day. Mozart's early Viennese years were eventful. On December 24, 1781, he established himself as the finest keyboard player in the city when he was judged to have defeated Clementi in an informal competition instigated by Emperor Joseph II. In July 1782, his opera *Die Entführung aus dem Serail* received its premiere, and perhaps emboldened by its success, on July 31, Mozart wrote to his disapproving father requesting permission to marry Constanze Weber. But he did not bother to wait for a reply—the two were married on August

4. His father's unenthusiastic consent arrived the following day.

The violin and keyboard sonata was an emerging genre at the time, and K.379 is still basically a keyboard work with violin accompaniment. Mozart contributed to the evolution of the genre, however, by increasingly giving important melodic and contrapuntal material to the violin, in a bid to create a more equal dialogue. The lyrical and sweet *Adagio* opens in G major and ends in G minor, preparing the vigorous and dramatic *Allegro* in the minor mode that follows. The finale, an *Andantino cantabile*, is a set of variations on a song-like theme. The first variation is for piano alone; the second features triplet motion; the third is lively; the fourth is in G minor; and the fifth is an *Adagio* in G major with violin pizzicato accompaniment. The movement concludes with a reprise of the theme followed by a brief coda.

Sonata for Violin and Piano (1953) KRZYSZTOF PENDERECKI (1933-)

Since the completion of a second violin sonata in 2000, Penderecki's sonata of 1953, not published until the early 1990's, is now sometimes called his Sonata No.1. Written in Kraków, Poland, when he was just 20 years old, and before he began studies at the Academy of Music, the sonata is an early work and a sort of miniature with each movement lasting just a few minutes. As a student, Penderecki was an accomplished violinist;

he would later draw on his familiarity with the instrument to concoct the complex string textures characteristic of his avant-garde period.

The *Allegro* begins with menacing piano chords that lead to a leaping dotted-rhythm theme that alternates with a more lyrical one accompanied by flowing triplets. The *Andante*, in 5/8 time, features the violin's low register; the slowly rising and fluid theme is hauntingly beautiful and evokes a still moonlit night. An *Allegro vivace* follows without break: it is a vigorous and dance-like rondo in which a rough-edged main idea alternates with a gentler one.

Penderecki was for many years the leading figure of Polish avant-garde music. He came to prominence in 1960 with his expressionistic *Threnody to the Victims of Hiroshima* for 52 strings. In this and other works of the 1960's, he explored graphic notation and unusual string textures, including quarter-tone clusters, group glissandos, and a wide range of vibratos, tremolos and percussive effects. After 1975, however, Penderecki softened his modernist stance by adopting a more lyrical melodic style infused with neo-romantic elements, but coupled these new influences with his austere textures of the 1960's. Penderecki's chamber music output is relatively small next to his vast catalogue of major choral compositions, oratorios, operas and symphonies.

Sonata No.2 for Violin and Piano BÉLA BARTÓK (1881-1945)

Bartók dedicated his two sonatas for violin and piano, written in 1921 and 1922, to Hungarian-born British violinist Jelly d'Arányi, with whom he performed the first one on a concert tour of Britain, France and Germany in March to May of 1922. In London the piece met with

mixed reviews, with some critics baffled by the percussive piano writing, grating dissonant multiple stops in the violin and the frequent thematic split between the instruments' parts. But the work met with approval when, after a public performance in Paris, the two were invited to a private dinner party attended by some of the most important composers of the time and asked to play it again: Ravel turned pages for Bartók on his right, Milhaud read the score from his left, Poulenc turned pages for d'Arányi, and Szymanowski and Stravinsky looked on.

The second sonata was composed shortly thereafter, between July and November of 1922, and is cast in only two movements: a relatively slow *Molto moderato*, and a mostly fast *Allegretto*. Despite the unusual structure, the work exhibits a high degree of unity: it is integrated by reappearances of the first movement's opening violin motive in the second movement, particularly at the very end, suggesting a subtle arch form.

The first movement is pensive in mood. The violin announces the main theme, a descending lilting line; the uneven pulse and the many tempo changes give it an improvisatory character. The contrasting second theme, a slowly rising and falling motive, is in steady 5/8 time, although the regular pulse is enlivened by complex polyrhythmic interactions between the two instruments. The development consists of free variations on the exposition's themes; and the recapitulation restates only the first theme, but in a richer form, and ends quietly with its disintegration, leading without break to the second movement.

The *Allegretto* opens with the violin's pizzicato ascending scalar motive framed in the piano by an accompaniment pattern typical of Romanian folk music. This first idea serves as a rondo theme that is constantly varied whenever it

returns. The contrasting second theme, in the piano, is fairly static with an emphasis on repeated notes, typical of Hungarian folk song. Just before the recapitulation, the first-movement main idea makes a contemplative appearance in violin harmonics. The ensuing *Vivo* is an exciting section in 5/8 time, with the movement's first theme evolving into rapid violin tremolo passages. The coda, a *Vivacissimo*, lurches towards a final reappearance of the first-movement idea, this time more restless. The theme is liquidated and climbs into the upper register of the violin, settling on a high E harmonic over the piano's C-G.

Sonata for Violin and Piano in B minor
OTTORINO RESPIGHI
(1879-1936)

In a musical climate dominated by opera at the turn of the century (Verdi, Puccini, Leoncavallo, Mascagni), Respighi is credited with playing an important role in restoring the Italian instrumental tradition. He did so through brilliant orchestration and a life-long study of early music and the Baroque and Classical traditions. A student of both the violin and piano, during the winters of 1900-01 and 1902-03, Respighi worked as an orchestral violist in Russia where he had a few "but for me very important" lessons with the master orchestrator Rimsky-Korsakov, an influence that no doubt inspired the colourful textures and

crisp clarity of his popular orchestral trilogy that depict Rome: *Fountains of Rome*, *The Pines of Rome* and *Roman Festivals*. Before his rise to fame, Respighi earned his living primarily as an orchestral player, while slowly acquiring a reputation as a composer. In 1913 he became a professor at the conservatory of Santa Cecilia in Rome, and in 1915-16, composed *Fountains of Rome*.

Written the following year, in 1917, the Sonata for Violin and Piano in B minor is lyrical and passionate, and suggests 19th-century influences such as Franck. The first movement *Moderato* exudes a lush, romantic warmth, and although its opening theme features wide leaps, it sings. The serene slow-movement *Andante espressivo* opens with piano octaves and unfurls a gently rocking figure. The concluding *Moderato ma energetico* offers a dramatic change of character: it is a passacaglia made up of 20 variations with many tempo changes. The ground, on which the variations unfold, is first presented as a threatening dotted-rhythm bass progression in the piano. Highly demanding on the performers, this virtuosic finale comes to a forceful close by recalling the ground bass.

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Robert Rival is a doctoral candidate in composition in the Faculty of Music

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BIOGRAPHIES

Known for her "engaging sensitivity and a gorgeously full tone," [THE STRAD], Canadian violinist **Erika Raum** continues to develop a following here in her native country and internationally. Playing professionally since the age of twelve, Ms. Raum quickly rose through the ranks by taking first place at the 1992 Joseph Szigeti International Violin Competition in Budapest as well as the award for best interpretation of a Mozart concerto. She has returned on many occasions to perform in Hungary, Portugal, Austria, Germany, England, Italy and France. She has appeared as guest artist with such orchestras as the Budapest Radio Orchestra, the Szombathely Symphony Orchestra, the Austro-Hungarian Orchestra, and the Franz Liszt Chamber Orchestra.

A distinguished musician abroad, Erika also performs frequently throughout her homeland with orchestral appearances in cities such as Toronto, Calgary, Vancouver, Ottawa, Victoria, Halifax, and Edmonton. Both a recitalist and chamber musician, some of her recent international appearances include the Festival Pablo Casals in Prades France, Beethoven Festival in Warsaw, the BargeMusic Festival in New York and past invitation include the Budapest Spring Festival, Szombathely Festival in Hungary, Carnegie Hall as well as the Caramoor and Prussia Cove festivals. This summer, Erika will participate at the Seattle Chamber Music Festival, Caramoor Festival, Alpenglou Chamber Festival and the Orford Festival.

As a recording artist, Erika joined internationally renowned pianist Anton Kuerti in releasing the world premiere recording of Carl Czerny's piano and violin works. Recorded on this country's most active label, Musica Viva of CBC Records, this premiere recording highlights the masterfully composed, powerfully expressive works by the precocious composer during his teenage years. Along with this recording, Ms. Raum's perform-

ances are often heard on an array of CBC networks across Canada.

In 1993, composer Elizabeth Raum, Erika's mother, wrote her a violin concerto entitled "Faces of Women". The work was commissioned by the Regina Symphony Orchestra and broadcast nationally by the Canadian Broadcasting Corporation. Erika's sister, Jessica Raum, produced and directed the award winning documentary "Like Mother, Like Daughter" which recorded the event.

Erika Raum is a graduate of the University of Toronto where she studied with the late Professor Lorand Fenyves and was awarded the prestigious Eaton Scholarship upon her graduation. She is also a recipient of The Canada Council for the Arts - Career Development Grant. Ms. Raum is currently on the faculty of the Glenn Gould School at The Royal Conservatory of Music, Toronto. During the summer season, she serves on the faculty of The Banff Centre for the Arts.

One of Canada's most sought after collaborative pianists, acclaimed for her '*vivacious playing*' (Daily Telegraph) and '*sparkling clarity*' (The Strad) **Lydia Wong** appears regularly with the world's pre-eminent performers. Venues across the globe from Carnegie Recital Hall in New York City to London's Wigmore Hall have featured her expertise in partnership with such artists as Lorand Fenyves, Patrick Gallois, Nobuko Imai, Arto Noras, Erika Raum, Shauna Rolston, and Scott St. John.

Following her successful Banff Centre collaboration with Krzysztof Penderecki on the North American premiere of his *Sextet*, Ms. Wong has enjoyed a particular association with the composer. She was invited to perform the *Sextet* and other works at the Festival Casals in Puerto Rico and at the "Making Music" series in New York City by Carnegie Hall. In 2003,

with violinist Erika Raum, she gave the North American premiere of Penderecki's Violin Sonata No.2 in Toronto; she also performed at Maestro Penderecki's 70th birthday celebration in Warsaw, Poland and served as a member of the jury for the Seventh Annual International Contemporary Chamber Music Competition in Krakow, Poland. Ms. Wong and Erika Raum will be recording all of Maestro Penderecki's work for violin and piano with a grant from the Ontario Arts Council.

Active in new music, Ms. Wong performed as soloist with the Esprit Orchestra in *...quasi una fantasia...* by Gyorgy Kurtag. CentreDiscs has released her recording of Alexina

Louie's Piano Quintet with the Accordes String Quartet and will be following this with a disc of the music of Melissa Hui. Volume one of French music for flute and piano recorded with Patrick Gallois was issued on the Naxos label this March. She can also be heard on Marquis Classics and Phoenix Records and has performed for networks in North America, Africa and Europe besides broadcasting regularly for the CBC.

A graduate of the University of Toronto and the Guildhall School of Music and Drama, Ms. Wong currently teaches at the University of Toronto and is a faculty member of the summer music program at the Banff Centre for the Arts.



Upcoming concert on the Faculty Artist Series

Marrying Mozart - A Celebration of Mozart's Music and Loves
Inspired by the novel by Stephanie Cowell.

Friday, January 27, 2006

7:30 pm. Walter Hall. \$21, \$11 senior/student

Lorna MacDonald, soprano; Cameron Stowe, piano

Erika Raum, violin; Peter Stoll, clarinet



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2005-2006 Season

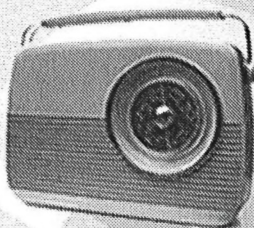


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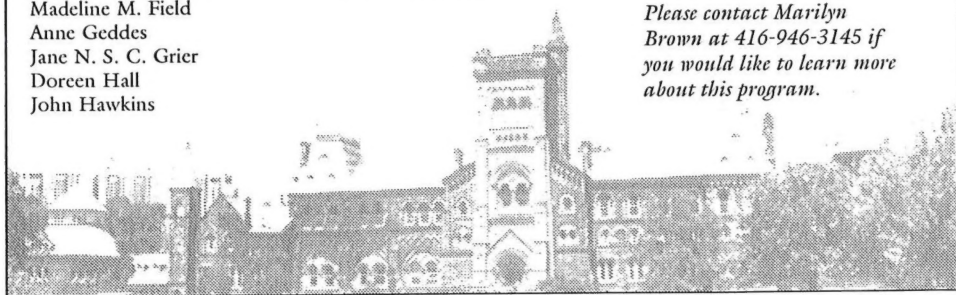
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